THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—OTHELLO.

No. 2622. Monday, May 10, 1830. Price 1d.

"The Play's the thing!"—Ask for *Thomas's Observer*.

Covent Garden Theatre.

THE Opera of *Cinderella*, and the Farce of *A Roland for an Oliver*, were performed here on Saturday night, to a very good house. Miss Paton was in splendid voice, and sang with unrivalled power and sweetness. Wood, Penson, Morley, Miss Hughes, and the Cawses, did ample justice to their respective parts.

Drury Lane Theatre.

THE attraction of *Hofer* seems to encrease on each representation. It was performed on Saturday evening to a very elegant and crowded audience with great applause. The Overture was unanimously encored, as was Vestris's song, in the second act, and the duet between that lady and Miss Stephens. The Interlude of *Popping the Question* followed the Opera, and excited much mirth, and *Perfection* closed the entertainments in a most satisfactory manner.

King's Theatre.

There was the most numerous and fashionable audience of the season at this Theatre, on Saturday evening; the performances were *Il Barbiere di Siviglia*, the first act of *Il Pirata*, and *Le Carnival de Venice*, all of which went off with great éclat. Malibran, in *Rosina*, was truly charming; she sang a pretty Spanish ballad for the singing lesson, and when encored, changed it for a French romance of equal beauty, and which the audience wanted a second time. Santini was an admirable *Figaro*. In *Il Pirata*, Donzelli and Lalande exerted themselves with considerable effect, as did Santini, who throughout the night was in excellent voice.

ASTLEY'S.—The Grand spectacle of *The Spectre Monarch*, will be repeated during the week. M. Ducrow will exhibit his unparalled feats of horsemanship, and a grand military cavalcade will represent the union between the Russians and the Turks. *The Blood Red Knight* will be the afterpiece.

There is to be an entirely new Melo-drama brought out at the Tottenham Street, Theatre, this evening, of which report speaks highly.

We are much pleased to hear that the whole of the debentures for the erection of a new English Opera House, have been subscribed for. It is probable that the new Theatre will be erected on the site of the former one, as the government does not seem inclined to give any pecuniary aid towards the projected new street, in that quarter.

At a meeting of the committee for managing Mr. Fawcett's Farewell Benefit, held on Saturday, letters were read from Miss Stephens and Madame Vestris, expressing their great regret that the manager of Drury Lane Theatre had positively refused permission for their per-

forming on Mr. Fawcett's night. To us, it does not seem necessary to have had a committee to select *two such novelties* as *The Gamester*, and *Charles the Second.*

On Friday evening, a new Musical Drama, called *Old Heads on Young Shoulders*, was produced, at the Surrey, with complete success. It is an adaption from the French piece, called 'Andre; ou, la Maison du Bois,' and affords great opportunities for the display of Master Burke's versatile powers.—Moncrief is the adapter. We take this opportunity of recording an instance of great liberality on the part of Mr. Elliston, who presented that gentleman with £50 more than he agreed to pay for *Van Dieman's Land*, in consequence of its proving so attractive.

To the Editor of The Theatrical Observer.

DEAR MR. EDITOR, I address you from the elegant DIVAN now open at 109, Strand, where I am a constant visitor;—here I find matchless cigars, exquisite coffee, profusion of magazines and newspapers, and elegant decorations render the establishment the very essence of comfort and fashion—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday I visit the *Diorama*, in the Regent's Park, to see the two new and enchanting Views—Mount St. Gothard, painted by M. Daguerre, and Rheims Cathedral, by M. Bouton—these *chef d'œuvres*, in my opinion, surpass all former efforts of those great masters.

Tuesday, call in at the Royal Bazaar, 73, Oxford Street—spendidly fitted up and magnificently arranged—visit the *British Diorama*, containing four views, &c. by Stanfield, &c.—highly interesting, and always crowded. Lounged in the *Physiorama*—consists of 14 views, from all parts of the world—the arrangement, in a gallery 200 feet long, are truly unique and indescribably beautiful—here I'm an enchanted traveller, visiting all the globe in a day.

From thence, I wander to No. 15, Oxford Street, just to take a peep at Mr. Wilmshurst's large Picture, in enamel, of *The Tournament* of the Cloth of Gold—a most triumphant effort, inimitable execution, astonishing labour, and a most admirable hit—found the Gothic Hall crowded with visitors, of the highest class, desirous of patronising the genius of this young artist.

Wednesday, I drop into the Exhibition of SCULPTURE, in Old Bond Street, to view the figures, life size, of Tam O'Shanter and Souter Johnny—work of a self-taught artist, James Thom—delighted beyond measure—fully expected to hear Tam's uproarious laugh—the expression so perfect; *pose* of figures admirable. Whoever has read Burns, (and who has not?) must see them—This very ingenious Exhibition closes in the course of a few weeks.

On Friday, I drop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square.

On my return I call in at the Haytorian Museum, 109, Strand—Lost in gazing at the magnificent Minerals—natural produce of our own country, excavated from a little mine in Devon, called Hayton—The splendid Shells astonishing.

I daily, between 1 and 4, qualify Mrs. Pry's discordant notes with some harmony divine, and may be found at *The Apollonicon*, 101, St. Martin's Lane.—Market and Fishermen's Chorus, from the Opera of Masaniello, enchanting!

I nightly lounge in the lobbies—fond of adventure—observed a beautiful Sylph admiring herself in my boots—'Why, Mr. Pry,' says she, 'does a great actress resemble Warren's Jet Blacking?' 'Because she cuts a *shine*.'—I never give it up.

Theatres closed!—drop into *Chedron's* Hotel, Leicester Square—enjoy a sparkling glass of wine, a tumbler of real whiskey punch, and cigar of the first quality—company jolly lads—but I intrude, beg pardon, your's, PAUL PRY,

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Theatre Royal, Drury Lane.

This Evening, the Tragic Play of

PIZARRO.

Rolla, Mr WALLACK,
Ataliba, Mr YOUNGE, Orozembo, Mr AITKEN,
Hualpa, Mr WEBSTER,
Huasca, Mr HONNER, Topac, Miss CHIKINI,
Cora, Miss FAUCIT,
Pizarro, Mr H. WALLACK, Alonzo, Mr COOPER,
Gomez, Mr HOWELL, Valverde, Mr LEE,
Casas, Mr THOMPSON, Sentinel, Mr SALTER,
Orano, Mr YARNOLD,
Almagro, Mr C. JONES, Davilla, Mr FENTON,
Elvira, Mrs FAUCIT.

In Act 2. The Temple of the Sun.

High Priest, Mr BLAND,
Priests, Virgins, & Matrons, &c.—Messrs. Sinclair, Bedford, Incledon, W. Bennett, Tayleure, Barnes, Hughes, Weekes, Robinson. Gifford, Walsh, Ashton, East, Nelson, Sheriff, &c.
Miss Betts, Mrs Bedford, Mrs Orger, Mrs Newcombe, Mrs Knight, Mrs Fawcett, Mrs Kendall, &c.

After which, Auber's Opera of

MASANIELLO.

Don Alphonso, (Son of the Viceroy of Naples) Mr T. COOKE,
Lorenzo, (Alphonso's Friend) Mr LEE,
Masaniello, (a Neapolitan Fisherman) Mr SINCLAIR,
Pietro, Mr BEDFORD,
Rufino.....Mr. BLAND, Moreno.....Mr YARNOLD,
Selva, Mr C. JONES, Commissioner, Mr FENTON.
Fenella.....(Masaniello's Sister).....Mrs W. BARRYMORE,
Elvira, (Bride of Alphonso) Miss BETTS.
Fishermen's Wives, Miss Faucit, Mrs Newcombe, & Mrs Bedford.

A BOLERO by Miss ANGELICA.

Principal Dancers—Miss Ryal and Miss Macdonald. Misses Lidia, Chikini, Ballin, M'Henry, Vallancey, Gear, Webster, Willmott.
Messrs. Howell, Barnes, Bartlett, Wieland, Chikini, Baker, &c. &c.

To-morrow, the New Grand Opera, and My Wife! What Wife!

Theatre Royal, Covent Garden.

This Evening, the Tragedy of

ISABELLA;

Or, THE FATAL MARRIAGE.

The New Scenery by Messrs. Grieves.

Count Baldwin..... Mr EGERTON,
Biron, Mr WARDE,
Biron's Son, Miss HUNT, Villeroy, Mr ABBOTT,
Carlos, Mr G. BENNETT,
Maurice, Mr HENRY, Belford, Mr HORREBOW,
Gentlemen, Mess. Irwin and Goodson,
Officer, Mr. ATKINS, Samson, Mr MEADOWS,
Pedro, Mr FULLER,
Isabella, (6th time) Miss FANNY KEMBLE,
Nurse, Mrs WESTON,
Ladies.—Mesdames Parsloe, Reed, Shotter, Vials.

In the 3d Act

AN EPITHALAMIUM.

The principal Vocal Parts by Miss HUGHES, Miss CAWSE, Mess. DURUSET and PURDAY, and CHORUS.

After which, the Farce of

Teddy, the Tiler.

Lord Dunderford, Mr EVANS, Bombardine, Mr HORREBOW,
Teddy, the Tiler, Mr POWER, Tim, Mr ADDISON,
Lady Dunderford, Mrs WESTON, Julia, Mrs BROWN,
Oriel, Miss LAWRENCE, Flora, Miss J. SCOTT.

After which, a New Comic and Melo-Dramatic Entertainment, called

THE WIGWAM;

Judge Temple, (Proprietor of a large Estate.) Mr EGERTON,
Richard Jones, Mr WRENCH,
Major Effingham, Mr EVANS, Jotham Riddel, Mr MEADOWS,
Oliver Edwards, Mr G. BENNETT,
Natty Bumppo, (otherwise Leatherstocking,) Mr BLANCHARD,
Mogehan, (a Delaware Chief,) Mr DIDDEAR,
Benjamin Penguillan, (an English Boatswain,) Mr BARTLEY,
Elizabeth Temple, Miss E. TREE,
Louisa Grant, Miss CAWSE, Remarkable Pettibones, Mrs GIBBS.

Tomorrow, Cinderella, and The £100 Note.